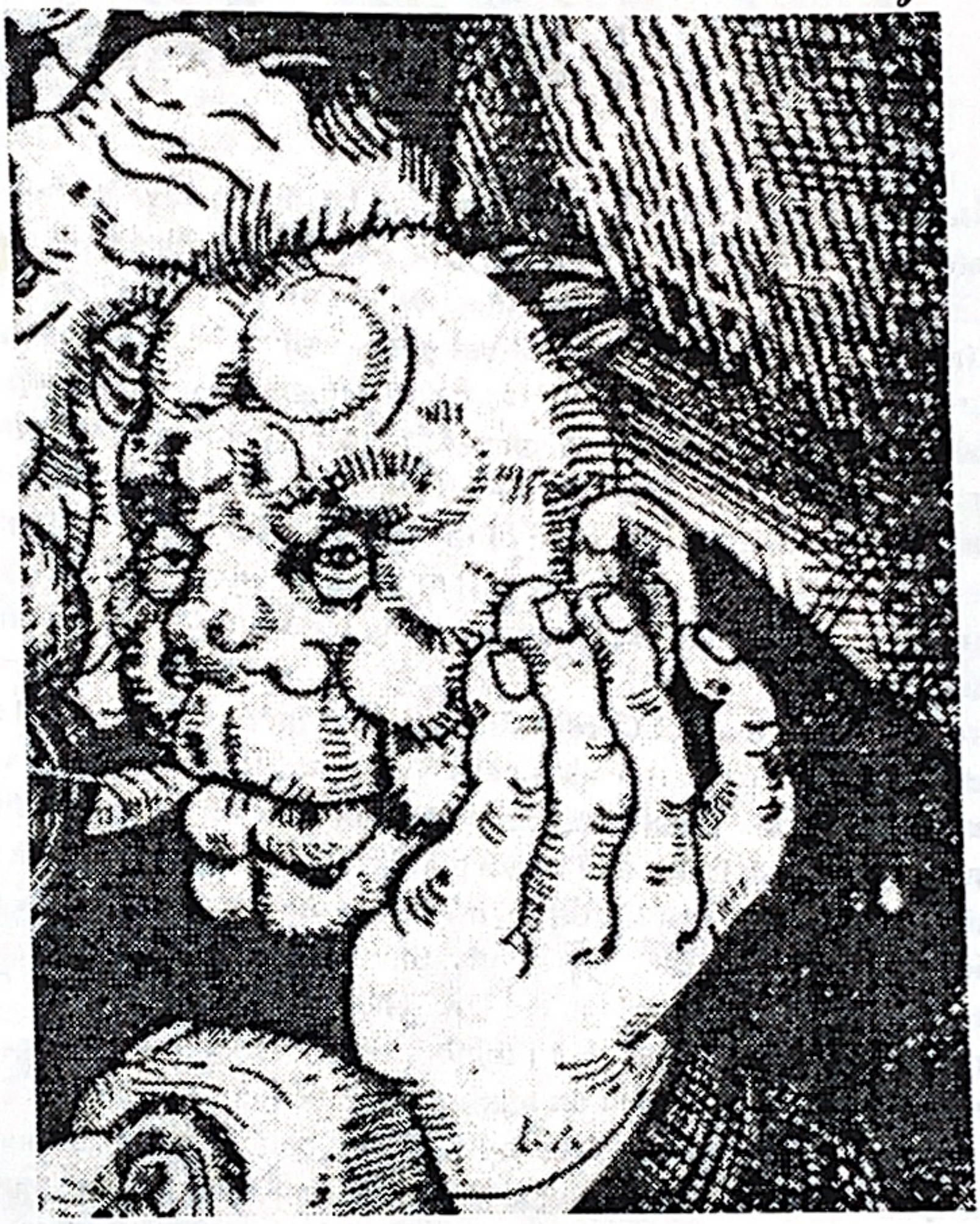
oct 1998

ASIFA EAST

The International Animated Film Society



October Screening
Estonian Animation

NYU Tisch School

721 Broadway Room 006

Friday Oct. 16th @ 6:30

Personal appearance by Rao Heidmets.

A Letter From The President: Linda Simensky

Greetings from the south! I am about to head north again, this time for the Ottawa International Animation Festival. The festival overlaps with the Jewish holiday, Yom Kippur, which is a scheduling situation not unlike having an animation festival on Christmas day. While the festival-goers will be happily watching an advance screening of "Antz" on Tuesday, I'll be hanging out with my parents in NJ. Hopefully there will still be some excitement left when I get to Canada on Thursday. Since I am on the festival's board of directors, I can't grumble any further. Not that I want to. Ottawa is actually my favorite of the festivals, and I always see good films there. This year's selection committee seemed to go in the abstract direction, which is actually kind of a relief. I am not sure how many television shows I could stand watching at these festivals.

I recently read that the Cardiff festival is no more. Then I read my column in the last newsletter, where I wrote about enjoying Cardiff, so I guess it's unfortunate that we are losing a festival. What I appreciated about Cardiff was that it made it easy to catch up on all the British films, and was a good place to see most of the UK filmmakers. Although, I admit that Cardiff is not really that great a city to visit, and that probably didn't help the festival. Apparently, they may combine the Cardiff festival with one of the other smaller festivals in the UK. The festival had only been in Cardiff about three or four times, and before that I think it was in Bristol, so it's not like there was some great animation tradition that required it to be held in Cardiff. Perhaps holding a UK-based festival in another city may work out better. As I had mentioned, the festival was pretty inconsistent, and changed quite a bit in focus from year to year.

Since I am on the Ottawa festival board, one of my duties is to put together a panel discussion.

It seems that in the past, I have always spoken on some aspect of the development process. This year, I asked if I could do something different. My dream was to get a few people who could easily antagonize each other into a discussion (rather than a panel) and get them into a heated discussion. My thinking was that this would be thought provoking and interesting, and if there was a big argument of some sort, it would be exciting gossip that people would talk about for years to come. Then I realized that as the American, I could easily be the one being antagonized, so I opted for a slightly more genteel but hopefully interesting discussion.

I invited Madeleine Levesque, my equivalent at Teletoon, the cartoon network of Canada, to sit down with me in front of an audience to discuss the sorts of things we deal with at a network showing and producing only cartoons.

Linda cont..

I guess what I am curious about is if Cartoon Network and Teletoon are similar in any way. I took a look at their promotional materials and noticed that they ran a number of Cartoon Network shows. But they also ran a bunch of shows from other networks all mixed together — it comes off to me as a sort of an alternate animation universe. Interestingly, a big selling point for them seems to be how much of their programming is Canadian (as opposed to American, I guess.) I suppose it's interesting to me since I never have to worry about American content. Since I'll be the American in the discussion, I could be the target of all kinds of strange questions. But since I am working right now on a show that is produced in Canada, maybe that will force them to be kind to me.

I'll report back next month.

To Contact

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ASIFA EAST
The International Animated Film Society Northeast /New York Chapter
A Program of the New York Foundation For The Arts

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ACK VOLVET [illegible] 110

Drawing Workshops
New Location

209 East 23rd Street .
room # 607

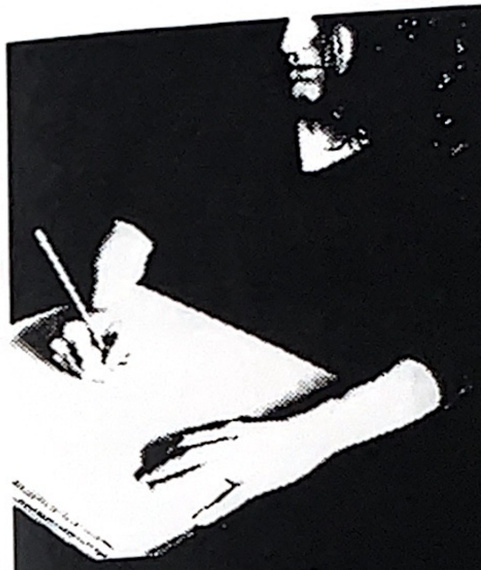
Wednesday nights from 7-10p.m.
any questions contact Toni Tysen at:
#(212)722-0069
FREE to ASIFA members & students

ANY MATOR

By: Howard Beckerman

ASIFA EAST
WEBSITE RENOVATION

The ASIFA East website will soon be given a facelift by
NYC animator and web designer Michael Dougherty.
Suggestions are welcome.
If you'd like to be listed in a planned directory
of East coast animators and studios,
or if you have any artwork, quicktime clips, GIF animation,
or other nifty goodies you'd like to contribute,
please **contact Michael Dougherty**
via Email at testanimal@aol.com, or call 212.654.6476



LEAD FROM YOUR ED.....

Hello out there
Hope you all manage to achieve
a state of utter bliss this fall
and as always THOU ART invited to
contribute to the next ASIFA issue
deadline for November submissions:
October 29th 1998
Let us know what your up to
whether your breaking world records,
coming out of the closet,
or returning from Disneyland
share the sordid tales with our devoted readers.
Have you read any animation books lately?
seen any animated ANTS lately?
Got any technological tips?
We love reviews and racy opinions.
And if perhaps you've been sketching
up storms lately we would love
to print one of your snowflakes.

Attn.: Maria Scavullo
ASIFA Newsletter
c/o Michael Sporn Studio
632 Broadway, NYC
10012
email: Dolly4Us@aol.com
phone: (212)280-1744

John R. Dilworth is "stretch"-ing even further these days,
as his animation studio, **STRETCH FILMS,**
has recently undergone a major expansion and begun production
on a series for THE CARTOON NETWORK
based upon John's 1995 Oscar-nominated short,
THE CHICKEN FROM OUTER SPACE.
For the series, Dilworth is serving as executive producer and director,
as well as collaborating on the writing of all the shows.
The series will consist of twenty-six 11-minute cartoons,
and is due to premiere in the fall of 1999.

An Animated Summer

by:Nouri Zander

I answered an ad in the back of the 4/97 issue of the Anymator that moved me out of NYC and into rural Maine. I spent the next two months as a camp counselor teaching animation to children.

In hindsight the change of scenery was a wise decision (who wants to wait for an F train at West 4th in the mid August?) but at the time I really wasn't so sure. I had only been out of school for a year and had gotten pretty comfortable working at the Buzz Co. Studio. So, there were all sorts of things to worry about, I had never been to Maine before and never really cared for any of those Meatball movies. Camp was fun and the kids were crazy. They had so many ideas and so much energy that it was a constant challenge thinking up new projects for them. I practiced a lot of spontaneous filmmaking I shot in collage and built armature models for the first time.

The big project for the kids this summer was called "Alien Soda Shop" which involved designing armatured aliens that fit a specific gag that the kids would write and animate. Luckily I wasn't alone, the head of the camps animation program, Howie Hoffman eventually joined me with an assignment to create a few station ID's for Warner Brothers. At camp I was the head of a miniature animation studio where the staff was also miniature. My writers were paid in lollipops and my designers were paid in pizza. They loved working overtime for free as long as they got to stay up late. I was amazed by the natural ability of these kids. One of the best animators was 11 years old and completed a full character rotation on his own.

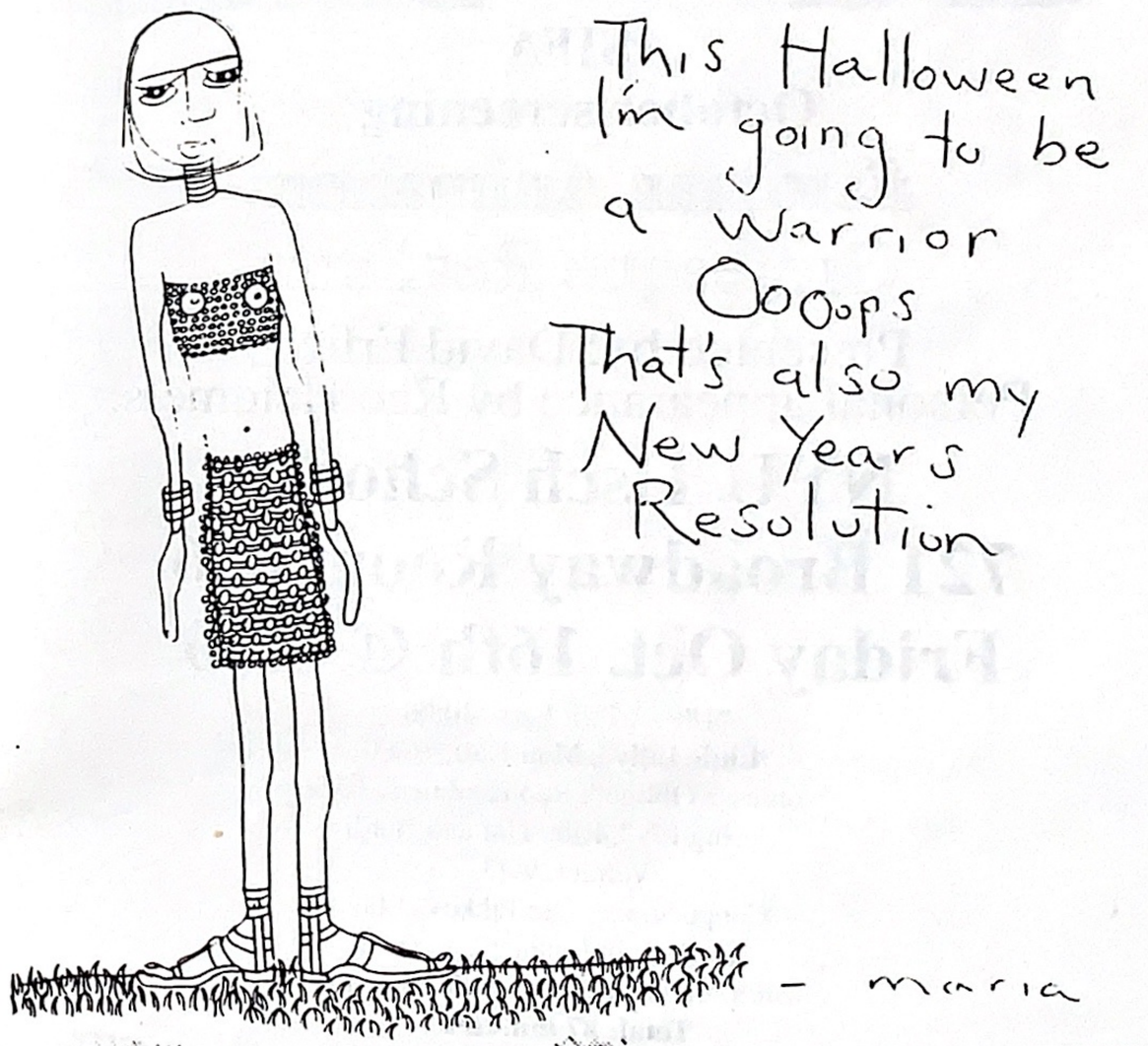
Now I'm back in New York and I think about camp all the time. Sure I've gained a few pounds (the food was good), lost my apartment, and missed all the fun jobs that came through town. But I don't mind. At least I know that as an animator I can travel to new places and have fun making cartoons.

view Nori's cyber portfolio: **conk.com/world/nouri/**

Enhance your Halloween

send away for a fine selection of novelties provided by

Sacrum Torch catalogue features the work of Dame Darcy



"HELL"
by: Rein Raamat

ASIFA
October screening
Estonian Animation
Grotesque Realism

Presented by: David Erlich
Personal appearance by Rao Heidmets.

NYU Tisch School
721 Broadway Room 006
Friday Oct. 16th @ 6:30

"1895", Priit Parn, 30:00
"Little Lilly", Mati Kutt, 16:00
"Noblesse Oblige", Rao Heidmets, 10:00
"Spring Fly", Riho Unt and Hardi Volmer, 9:43
"Cappuccino", Ulo Pikkov, 4:00
"Hell, Rein Raamat", 16:00
"Switch off The Lights", Priit Parn, 1:00
Total: 87 minutes

Estonian animation

can be characterized by its strange combination of the rational and absurd. While the work varies from animator to animator, there is an underlying philosophical and political nature to all the work, which examines how individual identity is affected by shifting ideological structures.

While Estonian animation dates back to 1957, Estonian animation did not really find itself until the late 1970s and early 1980s. During this time a variety of political, cultural, and geographical elements converged: Soviet censorship, development of a new generation of artists with backgrounds in political cartoons, the influence of artist, $DClo Sooster, and the surrealist movement, and Estonia's unique position as an intersection for West and East culture. What makes Estonian animation even more remarkable is that it has achieved this consistent quality of output within two opposing' ideologies: communism and capitalism.

Between 1957-1991, Estonian animation was made under the watchful eye of Moscow censors (although this eye became quite lazy by the mid-1980s). Since 1991 and Estonian independence, Moscow censorship is long gone, but so too is their funding. Now, Estonian animators rely on smaller state grants from the Estonian government and must negotiate a place in the global marketplace to survive. This dramatic shift has virtually destroyed independent animation in many former Iron Curtain countries. However, the transition to a capitalist marketplace has been relatively smooth for Estonian animators.

Animators Rao Heidmets & Mati Kutt

What is it that makes Estonian animation unique?

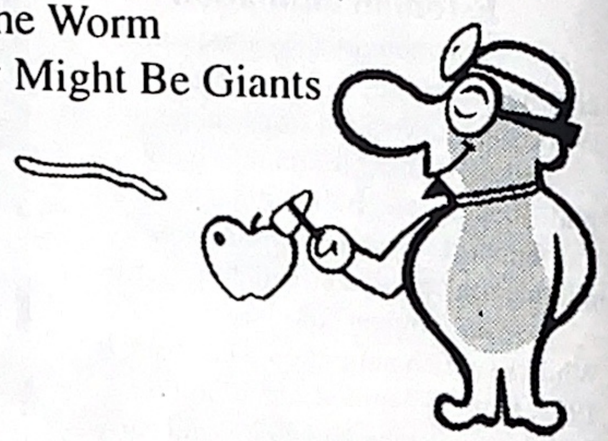
While there is no doubt that the work of Parn, Kutt, and Heidmets is surreal, there is also an underlying realism, or grotesque realism as Estonian film critic Jaan Russ has suggested, to their work. "It was only in the early seventies when a new generation of Estonian cartoonists started. There were no possibilities up until then to express themselves, then they discovered for themselves such a form through animation. I think that the censorship and oppression of the communist party practically created this freedom of expression. It's very strange. It's a little

(Estonian article edited from text by Chris Robinson)

Special thanks to the Ottawa International Animation Festival and The Canadian Consulate in Estonia for making this tour possible.

Newgarden Turns The Worm
Cartoonist animates for They Might Be Giants

Mark Newgarden



(TOPPS Gum Cards, RAW Magazine, NY Press) has recently designed and directed 12 animated mini segments for the new THEY MIGHT BE GIANTS music video; Dr. Worm.

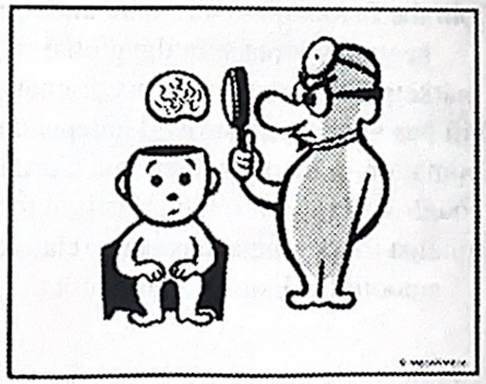
DR. WORM

The bite size segments are flash-cut intermittently with a stylized B&W THEY MIGHT BE GIANTS live performance in a "broken down, Soviet institution" like location. The segments are presented on animated medical prescription pads and include a 1930's Max Fleischer-esque bouncing ball and moppet along with several fast paced gags in Newgarden's familiar "big nose" gag-cartoon style.

Gary Leib's TWINKLE studio created the trippy After effects "Spider Volcano" segment and fellow cartoonist Leib (IDIOTLAND) contributed a hand drawn prescription pad gag to the proceedings as well.

The video directed by GIANT John Flansburgh was produced by Shirley Moyers of BONFIRE FILMS OF AMERICA in Los Angeles for restless records which has just released the new They Might Be Giants CD; Severe Tire Damage.

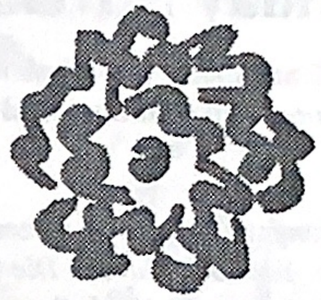
Mark Newgarden
has upped the stakes in the animation medium lately with numerous recent credits including Consulting Creative Producer on the SUPER REGGIE AWARD winning Home Delivery CD-roms for PACKARD BELL computers, Head of Story Development on Lane Smith's upcoming THE STINKY CHEESE MAN feature (now at Universal Pictures) & main Titles- including a raft of vintage 1950's Wacky Package-like commercial show-card forgeries for Nic at Nite's 60 second Sit-coms. He is currently developing his own animated projects with both VH1 & Cartoon Network.



School of Visual Arts Lecture Series Presents:

Pencil vs. Pixel

A discussion on the role of traditional drawing in the age of the digital world.



At the SVA Ampitheatre
209 East 23rd Street
third Floor
on Thursday November 17, 1998
ADMISSION IS FREE

Pencil vs. Pixel, will question the importance of learning how to draw in today's "tech friendly" society. With the ever growing evolution of the computer and software, will traditional drawing skills become obsolete? or will the overload of computers and software create a renaissance for a simpler existence?

Panelists to date include:

Marshall Arisman
Illustrator for the New York Times, Time Magazine, The Nation, as well as other publications. Chair of Illustration as Visual Essay at SVA.

R.O. Blechman
Illustrator and animated filmmaker of the New York based studio, The Ink Tank. His studio created commercials for clients such as Hershey's, 7-Up, and MTV.

Barbara Nessim
Illustrator for Time Magazine, Rolling Stone, New York Magazine, as well as other publications. Chair of Illustration Department at Parsons School of Design.

Moderator:

Bruce Wands
Digital artist whose clients include AT&T, Saturday Night Live, General Motors, and billboards in Times Square. Chair of MFA Computer Art at SVA.
According to Bruce Wands, "Creativity is expressed through an artists tools. The pencil is an ultimate form of technology. It wors intuitively, and rarely breaks down. As a new medium of expression for artists, the computer must rise to this level as well.There is no reason to believe it will not"
For further information, please contact (212)592-2010 or visit the schools Website www.schoolof visualarts.edu.

the MOMA

presents animated films by **John Canemaker**

in the Roy and Niuta Titus Theater 2.

Friday November 6, 1998 at 6:00 pm

Mr. Canemaker will speak about his work during the program, which features personal and commissioned films from 1978 to the present.

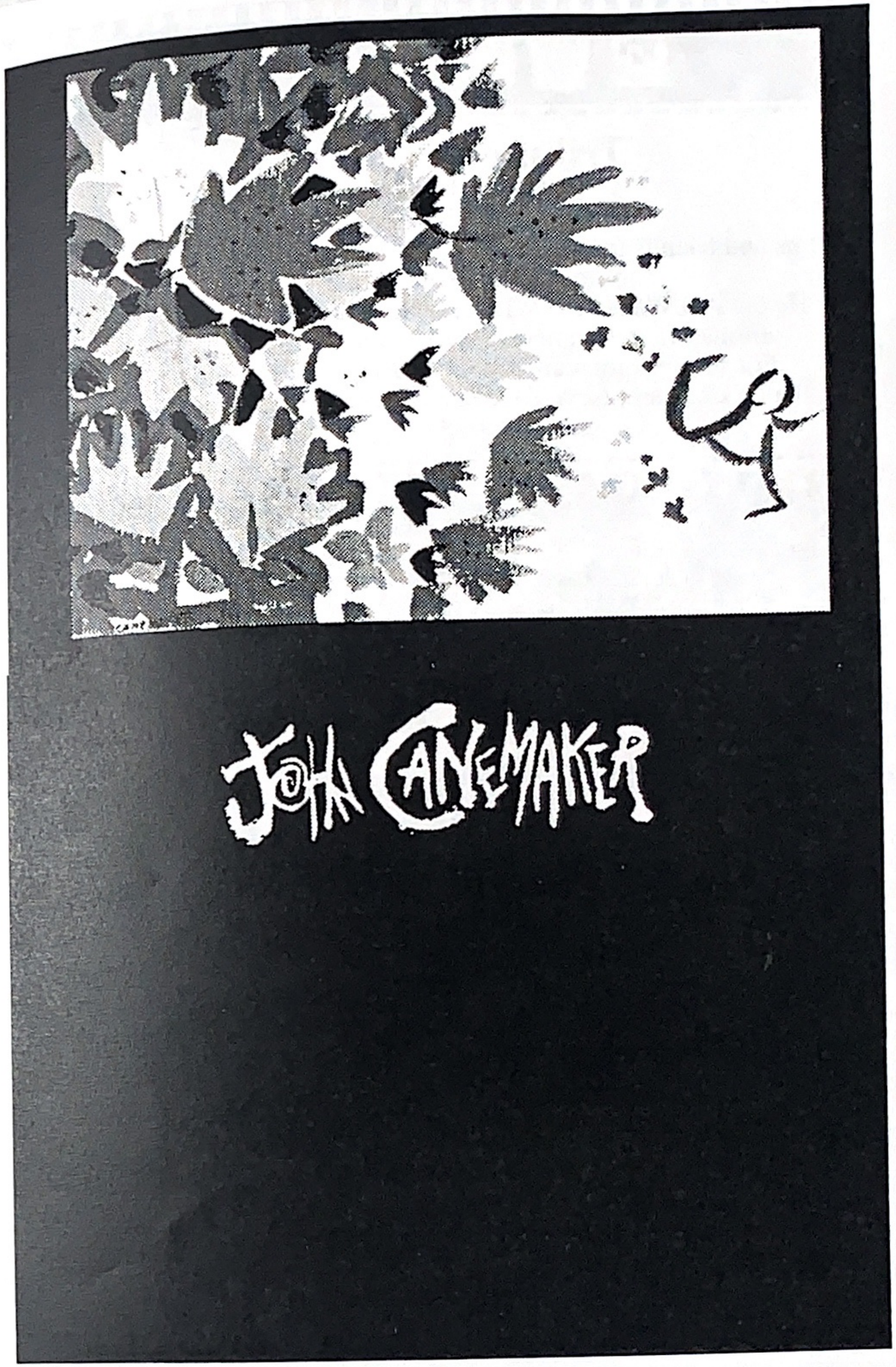
Among the films to be screened are animated sequences from *The World According to Garp; You don't Have to Die* (Academy Award); *Break the Silence: Kids speak out against abuse* (Peabody Award); *John Lennon sketchbook,* a short film commissioned by Yoko Ono, as well as his latest personal film, *Bridgehampton.*

Commenting on Mr. Canemaker's work, Jytte Jensen, Associate Curator, Department of Film and Video, The Museum of Modern Art, said: "No subject matter is off-limits or deemed too 'difficult' for the animation imagination of John Canemaker, who has extended the vocabulary of the art form way beyond the safe cartoon image. Canemaker is an extraordinary skillful artist whose distinctive style is nevertheless ultimately defined by the subject matter. Canemaker addresses the core of his subject with compassion and fearlessness- the pAinterLy qualities and the accomplished, energetic line movement expressing his artistic vision."

John Canemaker began making films in 1973. His development as a filmmaker parallels his decades-long study of the art and history of animation, which has made him a leading authority on the subject. His eclectic style is strongly influenced by classical 'personality' character animation as well as more avante garde painterly and abstract techniques. He has earned a reputation for bringing to life sensitive emotional themes and issues.

John Canemaker helped establish the animation program at New York University's Tisch School of the Arts in the early 1980's, and has headed the program since 1988. In developing and training a new generation of animators, he has helped shape a number of creative talents now working in Feature Film and television animation.

Mr. Canemaker is also the author of 8 books on animation , several documentaries and numerous newspaper and magazine articles. His latest book, Hangin' Out The Wash: The Art and Artists of Disney Storyboards, will be published by Hyperion in 1999.



EVENTS

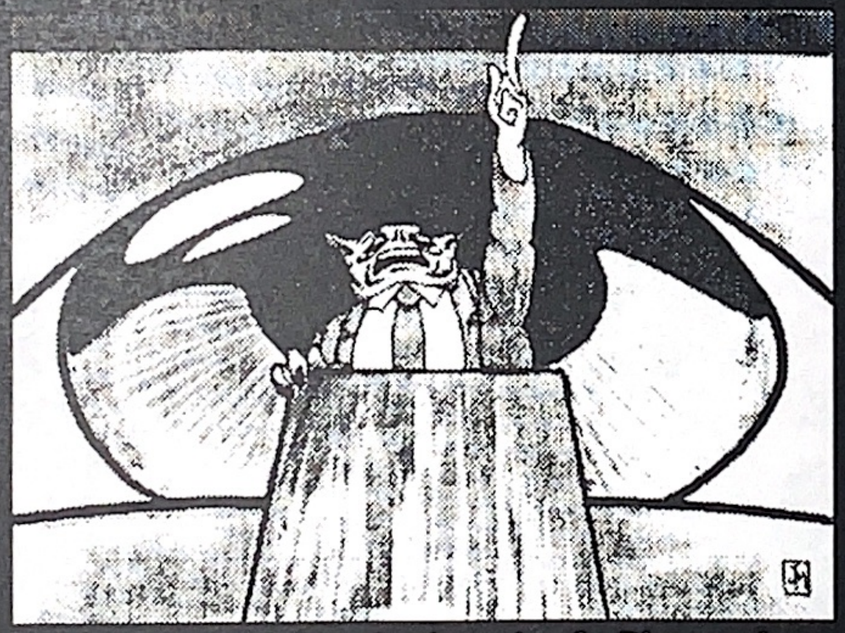
Tribute to Tee collins

November 14, 1998

40 years in animation and film.
Films and friends in a celebration for Tee who designed and animated for local studios including his own.
He created Wanda the Witch for Sesame Street and now teaches animation in Orlando at the University of Central Florida.
For Information call TheSchomburg Center for research in black culture, New York Public Library #(215)991-7404 or email: Bcoll34446@aol.com

The Easter Pig is Watching You: An Evening of Films by John Moynihan

Thursday November 5, 1998, 7pm
The Knitting Factory: 74 Leonard Street (212)924-5331



John Moynihan, having recently completed a project for Disney and a music video for PAL Records, is currently Creative Director of Animation for the Howard Stern Radio Show and is in production on a new Cab Callowmouse musical for Sesamie Street. Additionally, production on his half hour television pilot *Spider Venus* is scheduled to begin by the year's end and he is currently developing an animated feature which he is set to write and direct for beyond the El Productions.

FESTIVALS

Flickerfest
Deadline: October 17,1998
P.O. Box 1387
Haymarket Sydney
NSW, AUSTRALIA 1240
tel: + 61(0)2 9211 7133
email: flickerfest@bigpond.com
web: www.flickerfest.com.au

The 6th Annual
NY Underground Film Festival
Deadline: Jan. 1, 1998
call (212)252-evil.....for entry forms
email: FESTIVAL@NYUFF.COM
website: WWW.NYUFF.COM

Short Pictures International Film Festival
contact: Joy Kennelly (310) 558-6691
email: info@spiffest.com
website:WWW.spiffest.com

Shorts International Film Festival
Sony Theatres at Lincoln Square
for mo' info. call (212)228-4085
website:WWW.shorts.org

Comedy Arts Festival
Aspen Colorado
Deadline: Dec. 30, 1998
call (213) 463-6646 x2203
website: WWW.uscaf.com

Aspen Shortsfest
deadline: Dec. 1, 1998
Phone(970)925-6882
email: shortsfest@aspenfilm.org
website: www.aspenfilm.org

New York International Children's Film Festival

Deadline: November 1, 1998
For entry forms contact:
532 La Guardia Place #329
New York, NY 10012, USA
phone: (212)674-4165
fax: (212)674-5692
ebeinc@inch.com
www.gkids.com

The NYICFF Mission

To encourage the creation and dissemination of passionate, intelligent, artistic film and video productions for children and to build an audience for such works. To provide a conduit for communication between international producers of film and video and U.S. programmers, distributors and educators. To give educators tools for exploring world culture, social issues, art and media in their classrooms.

ASIFA**east**
c/o Michael Sporn Animation
632 Broadway
New York, NY 10012